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THE R·C·M MAGAZINE

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AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R·C·M UNION



"The Letter killeth but the Spirit giveth Life"

VOLUME LI. No. 1

FEBRUARY, 1955

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THE R·C·M MAGAZINE

VOLUME LI

No. 1

EDITORIAL

WITH our fiftieth anniversary now behind us, and whilst expressing very real thanks to all those who have written or spoken so kindly of the Jubilee number, we now look forward to the next landmark—the Jubilee of the R.C.M. Union itself. It is pleasant to recall that the whole idea of such a Union was discussed and set on foot at a Magazine Committee meeting on March 10, 1905. There and then was sown the seed which early the next year, with the appointment of Frank Pownall as Hon. Treasurer and of Marion Scott and Beatrix Darnell as Hon. Secretaries, was to flower into what has proved a perennial bloom.

The very first Union At Home was held on July 4, 1906, and we would like to suggest that Wednesday, July 4, 1956, be chosen well in advance as the date for our Jubilee At Home; and that the whole evening's entertainment be given especial consideration in good time, so that our commemoration may be really worthy of the occasion.

As was done with such happy results fifty years ago, we too shall hold a meeting of the Magazine Committee on March 10, and it is hoped that each and every member will make a special effort to be present. One important point at issue is the ultimate design for the cover of this magazine. There will be found in this number two or three of the letters received bearing upon the subject: that of Graham Carritt—a personal friend of long standing and a past editor of this journal—is printed at some length because it is the only one received which is critical of the recent change, one agreed to of course in Committee, though doubtless it also represents the unexpressed views of others. It is only fair to mention that many are in favour of perpetuating the present stop-gap cover with its plain lettering. We are already indebted to Gillian Ashby and Helen Cross for submitting new designs; but it is hoped that by March 10 others will have sent in further ideas so that our field of choice may be the wider.

It would be idle to pretend that the Union's finances are in a happy state. Large items of expense—such as, indeed, this magazine—have of necessity to be met. A realistic way of celebrating the forthcoming Jubilee would surely be for all those not belonging to the Union, for one reason or another, to join it during the coming year. Last year saw a trend in the right direction and we ourselves lay claim to having personally persuaded no less than thirty new or lapsed members to take the right step; this is said not out of immodesty but *pour encourager les autres*. There seems no valid reason why what one has done cannot also be as well or better done by others. Let us not be like the negro preacher who prayed vehemently: "Call me to work, Lord, here and now" and then, feeling his prayer might be answered too literally, added cautiously: "in an advisory capacity."

The season of traditional good wishes is not long past; but we have to remember that for many these greetings will have rung very false. We have been asked by Fred Devenish, who lies so seriously ill in St. George's Hospital, to thank all those—Professors, present students and past—who have been good to him in one way or another and helped

him to face his misfortune. He has been our invaluable resident Clerk of Works, and more than just what that implies, for many years now and his wife asks us to say that, in addition to the kindness of many, she could not have managed at all had it not been for the inestimable and constant help of both Lady Bullock and Sir Ernest. Of this, which we can well believe, we are very glad to make mention. Our sincere sympathies go out also to the parents of Mary Farleigh, who had not long left us as a student and died so tragically on New Year's eve ; and to Veronica Mansfield, who had barely entered upon her first term of teaching here when she was struck the terrible and unexpected blow of losing her husband, Basil Parsons, whom so many of us hold in pleasurable memory.

DIRECTOR'S ADDRESS

JANUARY, 1955

THE end of an old year and the beginning of a new is a time to pause and ponder on the past and prepare for the future. At School, at College and at the University, everyone is vitally concerned and personally involved in the problems of education, whether as teachers or pupils. These problems are ever present, and yet continually changing on account of the conditions and circumstances of each succeeding generation.

What is a definition of education ? I looked up the Concise Oxford Dictionary and found :—"education," noun, bringing up," and in brackets, "of the young." I felt it was a pity to use brackets and specially mention the young. And again the verb "to educate" means "to give intellectual and moral training to." And another verb from the same stock, "to educe," means "to bring out, develop from latent or potential existence." This last definition presupposes that the talent may be hidden or concealed, but it must be there before the process of education can be effectively applied.

Probably these definitions might be considered elementary, and indeed they are. I think on the whole, however, they are worth restating occasionally, if only to get rid of some of the odd and strange notions there are on the subject of education. My friend Dr. T. J. Honeyman's story of the wee body from Fife, comes to mind : "Ye see, Meenister, I'm no eddicated, and when ye're no eddicated, ye've just got to use yer brains."

So before musical education can begin there has to be a talent, a gift and I would add a love of music. Now psychologists interested in music have suggested tests for children to discover their reaction to pitch of notes, time values, rhythms and timbre or colour in music, but not tests of sensitiveness to and a love of music. At least I have not yet heard of investigations into these important matters. If I am mistaken and investigations are being carried out, I am glad and I hope they will be successful.

Musical education is gradually becoming accepted as part of a normal training. For many years public schools have been doing good work in this way, and have given a lead to private schools. During the last few years almost every University in the United Kingdom has realized the importance of music, and music in state schools is becoming more and more in demand. All these efforts are admirable, and it is to be hoped they will be guided wisely. I still remain an optimist in thinking that a majority of people have some music in them.

What does it mean by being educated musically? Let us consider the basic minimum needed. In schooling it used to be considered that the three Rs, as they were called, constituted a minimum. To apply the same analogy to music, it might well be (a) ability to read music well, either playing or singing, or better still both; (b) ability to write down music, translating what is heard in music into corresponding musical notation—a much more complicated business than writing words; and (c) to give some estimate of the value of music, or in other words show taste in music.

I think it will be agreed that these three are fundamental, and everyone pursuing a musical education at whatever stage should give thought, lest certain foundation work has inadvertently been missed. It is essentially a personal matter to examine and re-examine oneself to discover gaps in a musical education. Many of us have experience of persons who have a flair for making up tunes, and yet have to get others who have been educated musically to write the tunes down and present them satisfactorily. Then there are others who possess a facility for playing an instrument by ear, as it is called, a special gift of mimicry, but to whom the literature of music is a closed book. To me it seems a waste when these talents are not developed. Yet the persons who possess these gifts curiously enough do not always have the desire and determination to work hard and make full use of them.

But to return to reading and writing music, I would ask each student to consider how far these have been developed in his or her own work. Try to be honest with yourselves, and however good or bad you feel yourself to be, resolve to persevere with both these studies. Do not put off the work until later, but set aside time regularly for them. Find a sympathetic fellow student to play and sing with you, and also to work with you at writing music from dictation and analyzing music. Resist any temptation to make excuses for neglecting these essential studies, by saying there is no time, or I have not been taught how to do them, and so on *ad infinitum*. If anyone cannot read and write words, he is considered illiterate, but there are some music students who do not feel the same embarrassment at being unable to read and write music. I cannot emphasize these points too strongly. A professional musician is expected to read and write music accurately and fluently, and so I hope each of you will resolve to work harder than ever you have done before at these important parts of your studies, not only in the coming year but right on into the future.

Now that the emphasis of this talk has shifted from the general to the particular concerning musical education, I would ask each of you to resolve to give more attention to three other important matters. First try to increase your own enthusiasm for really good music of all styles and all periods. Be catholic in your tastes and discriminating in your judgments. Secondly, increase your vitality when working at music alone and with others. Vitality and endurance go hand in hand, and both qualities are essential in an artist's life. Finally, cultivate a healthy curiosity about music in all its branches, its highways and byways, music of various countries and climes, of various periods and times.

By taking thought in these ways suggested, each one of you will form a habit of self education in music, which after all is a goal worth striving for. A student who lays foundations firmly and carefully at College, is most likely to continue his education on his own afterwards, and such a musical education becomes wider and deeper as the years bring experience. At the beginning of this talk I asked you to look back and also to look forward, but I would wish you to think more of what is to come. Past

experiences have value but only in so far as one can profit by them. It is necessary to correct mistakes and make good defects and shortcomings, but it is far more necessary to resolve to devote yourselves wholeheartedly to your studies in order to become really fine musicians, who can be trusted to carry forward the art of music to future generations.

You may have heard that Fred Devenish is in hospital after undergoing an operation. Our best wishes for a speedy recovery go to him, and our sympathy to his wife at this time.

In the New Year's honours list no doubt you will have seen the names of Sir John Maud—who is a member of the Council of the College—and Mr. Clive Carey—who was in charge of the Opera and retired in the summer of 1953. We congratulate them both and send them our best wishes.

I extend a warm welcome to the new students who have joined this term, and to everyone I give my best wishes for a prosperous New Year.

FIFTY YEARS AGO

Reprinted from the second number of the Magazine, Easter Term, 1905.

GOUNOD IN MILAN

By ALBERT VISETTI

GOUNOD was coming to Milan to conduct the first performance of "Faust." On the morning of his arrival, an excited crowd gathered at the station, anxious to catch a glimpse of the great Maestro. At length the train steamed in amidst deafening shouts from the porters. "Milano! Stazione Milano!" It is said that the Milan porters are selected from the disappointed vocal students of the Conservatoire. "Where is he?" the crowd cried. We beheld a man tearing at top speed along the metals in the direction from which the train had just come, with a few stragglers in pursuit. It was Gounod. Having put his head out of the window as the train was entering the station, his hat had blown off. Careful searching, however, failed to find it. Every one within reach proffered their hats for his acceptance and approval. Gounod accepted mine. The crowd cheered me—and I caught cold.

Gounod expressed a desire to hear an opera at one of our popular theatres. There had recently been opened in Milan a new theatre, at which they gave operas at popular prices. There was only one charge for admission, and the theatre had no roof. "Trovatore" was being given everywhere at that time—I myself had heard it in at least forty theatres—and it was the opera on this occasion. The audience was very amusing. Friends hailed each other from all parts of the house. On every side were disputes and squabbings. A small girl seated above us, devouring a melon, amused herself by blowing the seeds on to our heads. Gounod was much impressed. The orchestra began to put in a tardy appearance. This was the signal for a fresh outburst among the audience. During the tuning process, loud cries of "Begin! Begin!" were heard on all sides—in fact, they grew so loud and furious, that the conductor was forced to appear. His advent started the whole house explaining to each other the plot. Above all this pandemonium, the man with the bucket was heard crying "Limonatta fresca, limonatta fresca"—the prelude was finished, and the curtain rose.

You know how, in the fourth act, Manrico is heard singing a passionate farewell to Lenore from the interior of the tower where he is imprisoned. Lenore wails in despair. A burly sentinel stands by the

gate of the tower. This, one of Verdi's most beautiful pages, always brings the audience to their feet. Most of the audience were already there, but the stragglers were soon ranged alongside of them. They shrieked their plaudits. This was too much for Manrico. He descended from the tower, burst open the prison locks, and, ignoring the sentinel, who was chatting to a friend in the wings, seized Lenore by the hand, and approaching the footlights, shed upon the house one large grateful smile of gratitude. Then, with never to be forgotten dignity, he released Lenore, attracted the sentinel's attention by a tap on the shoulder, re-entered the tower, shot the bolts upon himself, and sang the whole thing over again. This gives one a small idea of the popular theatre at this time.

Now we come to the opening performance of *Faust* at La Scala. There was immense excitement. For days everybody had been talking about the rehearsals. Clerks had left their offices early, in order to go to the different cafés to know how it was going on. There were heated discussions as to its merits, and the furniture of some of the cafés suffered. The opera was an enormous success, and the emotional Milanese were quite carried away by the situations and beautiful melodies.

Gounod's attention to detail was remarkable. Not being pleased with the realism of the old men's chorus in Act 2, he asked what could be done. So the idea struck me of going to the different alms-houses, and collecting any vocal "vieillards" that happened at that moment to be stage-struck. I was successful in my quest, and was instrumental in putting on the stage fifteen or twenty debutants of between seventy and eighty. I have heard this chorus many times since but have always missed the realistic truth of that occasion.

On my return home at four o'clock in the morning, I found two men on the doorstep standing in the bitter cold discussing the Opera. When I went out the next day, the Hall Porter, instead of saying "good morning" as was his wont, grabbed me by the arm and eagerly asked, "What did you think of it last night?" This worthy had been in the chorus, and dressed up in his stage clothes he neglected his work for the rest of the day, and went about singing the Soldiers' Chorus with all his might. Gounod's experience was even more startling. Entering his hotel in the small hours, he was suddenly held up by two persons, who flashed stilettos before his eyes. He drew back in terror, at the same time clutching the pocket where he kept his money. They dragged him under a lamp post and with the deadly weapons still at his throat, said in sepulchral tones, holding two small books under his nose. "It is your Autograph we want." The great composer drew himself up and, complacently smiling, replied: "My friends, I am accustomed to this kind of violence."

When I went to the Conservatoire the next morning, I found all the Professors there, their high and bumpy foreheads puckered over the score of "*Faust*." There was my old teacher of Counterpoint, with his bony finger running up and down the pages, pointing out—with frequent exclamations of disgust, "dissonance without any preparation—false relations—abrupt modulations—absence of tonality—and sequences of fifths and octaves." What the effect on the health of these pedants would have been had they heard "*Tristan and Isolde*" one dare not think.

Some years afterwards I again met Gounod in London. We used constantly to go together on Sundays to the Turkish Embassy. The Ambassador had a gifted and beautiful daughter. She was a brilliant and cultured musician, and was so enchanted with his music that she would play nothing else. I greatly enjoyed playing duets with Gounod, including the "*Funeral March of a Marionette*," then in manuscript.

He never, by the way, made any further reference to the hat that I had put at his disposal on the memorable occasion of his arrival at Milan, but it pleases me to think that, along with other art treasures, it may at this moment occupy a modest place amongst the personal relics of the great master.

ABRIDGED.—ED.

EDWARD DANNREUTHER

NOVEMBER 4, 1844—FEBRUARY 12, 1905

"Unostentatiously as he had always lived, he passed his latter days simply and quietly, as his strength would allow, working with his pupils to within a week of his death."

Part of a letter from Edward Dannreuther's eldest son may be found on page 14. of this issue.

From THE R.C.M. STUDENTS UNION

At a meeting of the Magazine Committee held at College on Friday, March 10, a resolution was unanimously passed to the effect that "a Union of R.C.M. students should be formed with a view to strengthening the bond already existing between all members of the College."

From THE ROYAL COLLEGIAN ABROAD

MR. HAROLD SAMUEL'S Pianoforte Recital at the Bechstein Hall on March 22 was eminently successful, perhaps the finest interpretation being that of Beethoven's Op. 110, which was remarkably mature.

As the result of examinations held on February 15 and 16 (1905) fifteen Free Open Scholarships were awarded. We note with especial interest the following names: JAMES FRISKIN and ERNEST FARRAR (composition); ERIC GRITTON and HAROLD RHODES (organ); FELIX SALMOND (violoncello).

MY CONVERSION TO THE HARPSICHORD

By MILLICENT SILVER

WHEN I was a student at the Royal College of Music learning the piano from Frederick Cliffe, my favourite composers were Brahms and Beethoven and certainly nothing could have been further from my thoughts than the idea that I would one day be playing the harpsichord and only rarely touching the piano. All the same it was, curiously enough, at the Royal College that I first heard the harpsichord. A recital was arranged to take place in the Opera Theatre; who the player was, I simply cannot remember, but I was sufficiently curious to go and hear her. I had made up my mind in advance that I should not like it and indeed to start with, I found it so different from anything I had heard before that I really did dislike it. However, I gradually found myself getting more and more interested and the changes of colour and the doubling of the parts, the remarkably clear way the contrapuntal texture came out and the terrific rhythm so impressed me that by the end of the concert I was completely won over to the harpsichord as an instrument. But I was only a poor student and the idea that I might one day possess such an instrument seemed quite out of the question; indeed it was several years later that I again found events turning my attention to 18th century music and the harpsichord.

During the War I was taking part in the National Gallery Lunch-time concerts and we wanted to play some Bach. Somehow it seemed impossible to make it sound satisfactory. It sounded such a muddle. So we studied the works in the Bach-Gesellschaft and read up all we could about performance of music in this period, in particular Sanford Terry, and decided that the trio for flute, violin and piano and the sonata for flute and continuo that we had been trying to play on flute and piano with

rather doubtful success would sound better if we had a 'cello in each case and got the piano part in the background as far as possible ; of course we would have liked to try a harpsichord but there was no chance of finding one so we tried to manage by my playing very quietly on the piano. It was only then that we realized how important this arrangement was and the result must have been satisfactory as one of our audience, who happened then to be Director of Music at Dartington Hall, came round after the concert and congratulated us on the performance and followed up his appreciation in a more practical way by inviting me to go down to Dartington Hall for several weeks to play the harpsichord in a performance of Dido and Aeneas and to make my own continuo part from the figured bass. Here was a chance I had been waiting for, a chance to play for a considerable period on a proper harpsichord and really make up my mind if it was worth while trying to make a study of it and one day to possess one of my own, or whether it was only a rather amusing toy and, at best, a museum instrument.

Any doubts I had were soon dispelled and by the time we had finished the performances of Dido and Aeneas my only thought was how I could get a harpsichord. Even a spinet would do to start with. Quite apart from the money, which was certainly a serious consideration, harpsichords simply were not made during the War and our quest seemed hopeless, until quite by accident we heard of an old man called Henry Tull. Henry Tull used to travel about with Mrs. Gordon Woodhouse (a pioneer amongst harpsichordists) and tuned and generally tended her instruments for her ; and in his spare time had made one or two himself. I found his address at Ealing and eventually we managed to go and see his small collection of instruments, one of which was a charming little spinet which we were just able to afford. On this modest instrument I learned the elements of the somewhat different approach which is needed on the harpsichord and, incidentally, how much easier it is to play wrong notes on the harpsichord than on the piano ! It was with this instrument that my husband, John Francis, and I formed the London Harpsichord Ensemble and toured the country carrying the spinet in a small car. Our next instrument was a single manual 18th century harpsichord made by Schudi and Broadwood. It was a lovely harpsichord but its great age, it was made in 1779, made it more than somewhat temperamental and it was also rather clattery ; in fact so much so that an old gentleman came up to me after one concert, where I had been playing a somewhat march-like piece, and asked how I got the tramping feet effect ! We soon were able to get Mr. Henry Tull to finish a re-constructed 18th century two manual instrument which we found entirely satisfactory, and we used it until 1952 when an unexpected legacy made it possible for me to have the harpsichord I really wanted. It is everything a harpsichordist could desire, no need to consider expense, indeed it cost close on £1,000. It was made by Robert Goble of Oxford most of whose instruments, unfortunately, go to America ; and I can really say I am completely satisfied in every way.

Now that I have given the sequence of events that led to my taking to the harpsichord and nearly (but not quite) parting from the pianoforte, it might not be out of place to try and explain why I feel it necessary to go to all this trouble, and why I simply cannot be happy playing 17th and 18th century music on the piano. The fact is that I would now almost as soon play Bach on the piano as I would Chopin or Brahms on the harpsichord. To my mind the main similarity between the piano and harpsichord is the fact that both are played with the same kind of keyboard. Otherwise the harpsichord is no more like the piano than the

guitar is like the cello. The harpsichord really has more in common with the organ. Every player has to decide on the registration to use according to his or her taste. It is almost like orchestrating each piece personally. When I decide to learn a new Scarlatti Sonata I have to make up my mind which colour to use for each part and whether to double any part at the octave above or below or both and also if I think it would sound nicer to have one part played with one colour and another a different effect. This is easily possible by playing one part on each manual. And of course it is necessary to decide where to make the changes. The possibilities are almost unlimited ; so much so that two different harpsichordists might play the same Scarlatti Sonata and make it sound completely different and yet nobody can say that one is wrong and the other right. It is endlessly interesting and I for one can never like Scarlatti and Bach on the piano again. The harpsichord gives one such a glorious feeling of rhythm and there is a sense of richness that one can only have when playing a full chord, say four notes in each hand, but then doubling it at the octave above and the octave below so that really one is playing a chord with twenty four notes in it ! Above all the contrapuntal parts come out in a way that can never be obtained on the piano. Perhaps it would not be out of place to close with a quotation from Albert Schweitzer on this subject. He says of the modern pianoforte : " the more powerful the tone became the duller the timbre, so that the piano of to-day no longer suggests in any way the tone of the instrument of Bach's time . . . the duller the timbre of an instrument, the less suitable is it for polyphonic playing. . . The bass part, too, comes out more clearly and beautifully on the harpsichord than on any other instrument."

CASUALTY DEPARTMENT

Being extracts from an invoice

Re-gluing seam of back
 Fitting new tailpiece
 Taking off belly
 Repairing crack in back
 Re-inforcing with patch by post
 Repairing top block
 Re-setting neck
 Repairing two splits in belly
 Splice new lower half
 Repair new thumb-piece
 Fit new handle
 Repair case
 Rehair . . .

DAPHNE SANDERCOCK.

THROUGH THE GATEWAY

By DAPHNE JACKSON

HOW many students, upon reading this article, will query the title ? One might equally well write " Round the Bend " ; but to all balletomaniacs at least, the phrase will have a significance. As most of my work is concerned mainly with dancing, ranging from Basic Movement at Tooting Bec mental hospital to Country Dancing at St. Paul's Girls' School, the reader may, later on in the article, see the relevance.

It has occurred to me that most students and especially accompanists, have no conception what kind of life awaits them once they have left behind the safe portals of the R.C.M. I was fortunate enough whilst at College, to study under one of the few Professors to whom the economic difficulties of the musical profession are well known. Consequently I did not leave with too many illusions, which all too quickly would have been shattered. It is now nearly three years since I left the R.C.M., and I feel I have gained sufficient experience to hint at an accompanist's expectations, if not actually to express a definite opinion.

When accompanists start on their professional career, they have two pegs on which to hang—part-time teaching, or playing for dancing and other similar classes. This is supposing, of course, that they are neither brilliant nor wealthy enough to become full-time accompanists immediately; and supposing that they do not take a full-time teaching post temporarily. Although the latter course may seem undesirable to many students, it has, from my own experience, several advantages. It teaches the student to like hard work, to become used to playing in front of crowds; and most important of all, it makes other people aware that he or she is a professional musician.

This last remark may seem fatuous; but it is remarkable how many soloists will engage a pianist to accompany them, merely for experience. Someone said to me the other day, that the only difference between an amateur and professional musician, was that the latter had his fares paid! This is more true than ever about accompanists, and is all very well, whilst one is still a student. But there comes a time when one needs to live on more than experience, and free tickets to the Wigmore Hall!

To return to the two alternatives open to the accompanist—part-time teaching and playing for Dancing classes. Contrary to popular opinion the latter can be most entertaining, and gives one ample opportunity to practice Sight-Reading and Improvisation. If the student is ultimately aiming at an accompanying career, it seems to me very important that he keeps up his playing. If he teaches, he does not have the same opportunity and is probably too exhausted to practise when he does reach home.

There is also the remote point that if one is ever offered a recital, it is easier to find a deputy accompanist than a deputy teacher. Apart from the fact that most schools will not allow you to take days off, *what teacher really likes his pupils to learn with someone else?* Whereas, on the other hand, no dancing teacher will object to a deputy, providing he or she is an adequate pianist, and moderately intelligent. If the student wishes to teach, let it be privately, then he can arrange his lessons to fit in with the other jobs he is offered.

I have tried to indicate a few of the problems that arise, with a not too biased point of view. Too many people seem to be teaching music who neither like doing so, nor are suited. If the performer could perform, and the teacher teach, how much happier we should all be. Finally, I include a list of things which every accompanist should learn to do. He should be able to:—(a) transpose; (b) play the National Anthem in F and G major; (c) accompany singers' scales slowly, and with adequate harmony; (d) understand a little French, German, and Italian.

With these few accomplishments, and having read "The Unashamed Accompanist," he will find himself better equipped to leave College, and pass "through the gateway" into the world of professional music.

The Editor regrets that the main article, promised by Professor Donald Peart of Sydney University, Australia, did not in fact materialize.

FAREWELLS TO COLLEGE

Miss Olive Bloom, Mme Editha Grepe and Miss Gwendolen Mason, O.B.E., say a few words on leaving us.

During my years at the Royal College of Music as professor of harp I had the great pleasure of getting to know so many eminent musicians among my fellow professors and always enjoyed the friendship that circulated throughout the College.

I would like to make known a fact which is not generally known—that as a young student studying at the Royal Academy of Music, I had the privilege of playing under Stanford and Parry at the College, when my friend Miriam Timothy, who was already a member of the Queen's Hall Orchestra, was unable to do so, and therefore my association with College goes back to the beginning of my musical career.

I have had a vast number of very talented and gifted students and it always gives me great pleasure to hear them in the symphony orchestras and "on the air" and I shall follow, with particular interest, the careers of the Royal College harpists.

GWENDOLEN MASON.

The foundation of my career was made under the tuition and guidance of my late beloved Jean and Edouard de Reszke in Poland, Paris and Nice.

At Jean de Reszke's beautiful house, 53 Rue de la Faisanderie, in Paris it was my good fortune to meet some of the most distinguished musicians of the day, including Adelina Patti, Melba, Weingartner, Reynaldo Hahn, Szymanowski and Nikisch, who coached me for the season of Opera at Covent Garden in 1913.

The late Sir Hugh Allen invited me to join the teaching staff of the R.C.M. in 1922. I passed some of the happiest years of my life trying to impart to my pupils the wonderful experience and teaching I had received from my masters and friends Jean and Edouard de Reszke. I loved my work at the College and valued the joy and enthusiasm which my dear pupils brought to their studies—and how eagerly I always looked forward to their lesson.

I can never forget the kindness and help I received from my colleagues and the staff; and it is impossible to say how much I miss the companionship at lunch of my staunch friends Ursula Gale and Angela Bull.

It is a great disappointment I was not able to continue working under Sir Ernest Bullock whom I found most sympathetic and understanding.

I wish the College prosperity and success in all its branches.

EDITHA GREPE.

Having only just returned from a tour of New Zealand with her husband Herbert Kinsey—and what a truly devoted couple they are—Miss Bloom has had no time to prepare what was suggested and has asked me, in the most persuasive manner, to do so for her. With only slight official data as an aid, that is not easy; but I can say that we all felt rejuvenated after she had been to see us at College the opening day of this term. My long chat with her then served only to belie the facts, which are, indubitably, that this young lady was born in Edinburgh on July 3, 1884.

Olive Bloom came to College when she was sixteen, winning an Open Piano Scholarship the next year. This she held from 1901 till 1905, being concurrently Morley Scholar in the two latter years. She gained her A.R.C.M. in 1905. Her calibre as a pianist, even in those student days, can be judged from the fact that people who heard it speak to this day of her extraordinarily fine performance, under Sir Charles Stanford, of the Brahms B flat concerto—on March 24, 1905, to be exact. She also studied at the Brussels Conservatoire and hers was soon a well known name among pianists ; it has remained a highly respected one to this day.

Miss Bloom became a Professor here at College in September, 1942, and retired in July of last year ; but no one with her perennial youth can ever be contemplated as in retirement. We say to her, as we do to Editha Grepe and Gwendolen Mason, farewell and *au revoir*—but not goodbye.

THE EDITOR.

LETTERS TO THE EDITOR

The following are extracts from a few only of the letters recently received :—

I am sure very many Collegians must have sent you warm congratulations on the splendid Jubilee number of your magazine and I would like to join in this tribute. But I greatly hope that something can be done about the cover. As it is it appears so painfully bald and utilitarian, lacking in character and significance, that it is surely unworthy of the College it represents. I know there are many who disliked the little boy playing his pipe, but I had a weakness for him even if his legs were crossed the wrong way. I would infinitely prefer the old cover to the present one ; but, if objection is strong against this innocent figure, surely some features of the old design can be kept so that there is not a complete break with the past. I feel sure that some friendly artist could combine something of the old with the new that would prove attractive and significant.

19 Holland Villas Road,
Kensington, W.14.

GRAHAM CARRITT.

Congratulations on having at last dispensed with that atrocious design on the cover of our magazine. The new lettering is excellent, though may I suggest some central musical design—such as one often finds in the *Radio Times*. Why not a wood-cut of the College building which I am sure would be appreciated, especially by members overseas.

Truro High School,
Truro, Cornwall.

JANET W. LAW.

I hope we shall replace that horrid little gnome which at present disfigures the cover.

10 Hanover Terrace,
Regent's Park, N.W.1.

RALPH VAUGHAN WILLIAMS.

Will you allow me to express admiration of the Jubilee number—my professional congratulations to you.

Nether Compton Rectory,
Sherborne, Dorset.

A. AITKEN CRAWSHAW.

We showed our Jubilee number to the Vaughan Williamses who had dinner here last week—their copy having not yet reached them. You should be congratulated on the assembly of so many articles with a personal flavour—it was a pleasure to meet so many old friends in print, and we hope to be in London next summer and meet as many of them as possible in the flesh.

300 West 108th Street,
New York 25.

JAMES FRISKIN.

Since my mother's death we have almost lost touch with the R.C.M., so that your Jubilee number revived many old memories. In fact James Friskin is the only one of my father's pupils I am still in touch with, though we have had Ivor James and Isolde Menges to play in Quartets at our Festival here.

As a memento I send you an old greeting card of my father's music room at *12 Orme Square. The music stool Richard Wagner used in 1877 is in the middle foreground and we have the chairs here still.

Windycroft,
Hastings, Sussex.

TRISTAN DANNREUTHER.

** The house was bombed on October 16, 1940. Captain Tristan Dannreuther, R.N., is Edward Dannreuther's eldest son.*

My parents were both scholars at the R.C.M., my mother Ethel Sharpe and my father Alfred Hobday. My mother was the first student at College to receive the Worshipful Company of Musicians medal in 1891. She was also sent down to Osborne to play to Queen Victoria and, when sent to Vienna as part of her travelling scholarship, met Brahms and went to concerts with him. We have two lovely signed photographs of him.

3B Pembridge Place,
Bayswater, W.2.

OLIVE SAMMONS.

COLLES MEMORIAL PRIZE ESSAY, 1954

How much history does the interpreter of old music (1600-1750) need for stylistically correct performances?

By ANTONY CULLEN

Change is an axiom of art. The story of creative endeavour is the story of growth—the grafting of new to old, the pruning of dead from live, a development directed and altered by the mutation of genius. The change may be slow, as in ancient Egypt, or quick as in fifth century Athens, but it happens. Music claims no immunity from this law, in fact it is remarkable rather as an example of the swiftness with which such change can take place; the efflorescence of the orchestra has been accomplished in no more time than separates the Norman conquest from the battle of Agincourt.

The interpreter or listener who approaches the music of that period, which is now fashionably, but conveniently, called "Baroque" viz. from the *Ars nova* of 1600 to the death of Bach, Handel and Scarlatti in the 1750's, finds himself in an atmosphere quite foreign to his custom. Almost everything in music of that age differed in some respect from that of the present day. Tempo, rhythm, ornamentation, pitch, all these were subject to traditions, whose loss destroys the vitality and impact of the music, and which have to be discovered and reconstructed by the modern scholar. But a change yet more fundamental has taken place; a change in the quality of sounds. There is scarcely an instrument which has not altered in sound to some degree since the 17th and 18th centuries—many have become quite extinct. One sound at least, which was in the ear of every 18th century musician, has disappeared forever—the voice of the castrato, carrying with it into forgetfulness, *inter alia*, the entire operatic output of Handel.

The mere imitation of contemporary standards of performance is therefore a task difficult enough for the modern musician ; but imitation in itself is not enough. Even if we produce a copy of the past unchanged, we cannot avoid the fact that we have changed : we listen with ears less sensitive to the clash of discord, ears that know the paths through more complex mazes of modulation. Nevertheless, so much has been lost in the last two centuries that it is an obligation on every modern performer to discover as far as possible the conditions of contemporary performance, and to rescue from the limbo what can with profit be adapted to suit the modern ear and please the modern mind.

There are two general considerations which prevail in the Baroque period which no longer do so to-day, and of these the first concerns the size of groups of players, and the volume of sound which they could produce. The idea of a public concert was not introduced until the end of the 17th century ; music-making until then was either quite private, on the lines so often recorded by Samuel Pepys, who was an enthusiastic amateur, or took place under the patronage of the nobility who kept groups of professional musicians for service in the chapel or chamber of their palaces. But these bands of players were never very large—there was no need for them to be so : during his life Bach was associated with four establishments both sacred and secular, and the number of players in each varied between 15 at Weimar to 20 at Arnstadt. Only on festive occasions were large numbers assembled, so that Monteverdi, for example, could use an orchestra of 40 instruments for Orfeo. Contemporary reports lay stress on the antiphonal effects obtained at many performances : (there was) "one choir in each loft of the two main organs . . . and along the nave were eight more, four on each side . . . each was accompanied by its own positive organ." This space-dimension was a most important characteristic of 17th century music and one which should not be discarded. Other reports evince a similarity of instrumentation with that which was employed in Orfeo. Here the forces can be conveniently summarized as seventeen stringed instruments—three of which were bassi di gamba and the remainder viol di braccio (i.e. of the violin family)—and the appropriate continuo instruments, viz. a harp, two lutes, two harpsichords ; and eleven wind instruments—a recorder, two cornets, trumpets and trombones—with their continuo instruments, two chamber organs and a regal. What varied and fascinating colour the Florentine nobles must have heard, and how far removed from the subsequent course of orchestral music !

The appearance of the *Ars nova* at the beginning of the 17th century, and the gradual abandonment of polyphonic writing in favour of the "top-and-bottom" method of composition threw a much increased responsibility on the keyboard player to provide a firm harmonic background. The art of continuo playing had been practised in the 16th century, but the development of harmonic resource brought forth the device of figuring the bass to indicate the chords required, and this became the basis of composition for more than a century and a half. C. P. E. Bach at the end of this period declares emphatically, "No piece is satisfactorily rendered without the accompaniment of a keyboard instrument. Even in music on the largest scale, in opera, even in open air performances where we might suppose a harpsichord unable to make itself heard, one misses it if it is absent." This is a *fortiori* true of chamber music, where the three obbligato lines of the trio sonata are woven and knit into a whole by the full but transparent tone of the harpsichord. Only in a work of unusual intricacy such as the third of the Brandenburg concertos is it possible to dispense with the keyboard continuo, but even here it is not improbable that only an accident has deprived us of a slow movement in which the keyboard would have been as essential as it is in the other five concerti in this set. The keyboard continuo was not, however, confined to filling in chords ; Geminiani (1745) declared that the player "must be sure to place the chords between both hands in such a Manner as to produce . . . both an agreeable Harmony and Melody, sometimes playing many chords, at other times few, for our delight increases from Variety. Whenever the upper part stops, and the bass continues, He who accompanies must make some Melodious Variations on the same Harmony, in order to awaken the Imagination of the Performer . . . and at the same Time give pleasure to the hearer. . . . To conclude, I must beg leave to affirm that he who has no other Qualities than that of playing Notes in Time and placing the Figures, as well as he can, is but a wretched Accompanyer." A world indeed distant from the score-bound twentieth century.

It is exceptionally difficult to form any judgment of the standard of performance of a bygone era. For a later generation there is only the evidence of the music itself, of the instruments that were used, and of contemporary accounts, whose dependence on contemporary standards to a certain extent begs the question. Only when the critic is hostile do his remarks carry conviction, and for this reason the 18th century judgment on contemporary wind playing is valuable. Burney declared in 1772 when writing of the Mannheim orchestra—then one of the finest in Europe—that it was "natural for those instruments to be out of tune" ; so also Hawkins who remarks with pleasing

THE ROYAL COLLEGIAN ABROAD

ERIC HARRISON is giving a series of five monthly Beethoven recitals in aid of the *Editha Knocker Memorial Fund*, which encourages the admirable work of the *Rural Music Schools*. The last two of these recitals, each consisting of four sonatas, will take place at 7.30 p.m. on Friday, February 11, and Friday, March 11, at St. Cecilia's House, Carlos Place, W.1. The goodness of the cause as well as the quality of the playing call for our staunchest support on these remaining two occasions.

NORMAN DEMUTH's Sonata for *Ondes Martenot and Piano was performed on the French Radio on October 30.

* *The Ondes Martenot is a purely melodic electrical instrument invented by Maurice Martenot (b. 1898) and first played by him in Paris in 1928.*

NINA J. BENTLEY has been appointed Supervisor of Orchestral activities in Manchester schools.

MARIE POWELL has won a Spencer Scholarship in singing ; it is for travel and study abroad, and was the only one awarded in 1954.

BERNARD ROSE, organist of the Queen's College, Oxford, has been elected to a Fellowship and Lectureship of the College.

MAY HARRISON and FRANK MERRICK contributed to a Memorial Concert to ARNOLD BAX at the Wigmore Hall on November 8, which would have been his seventy-first birthday.

JOHN WARRACK has joined the staff of the London *Daily Telegraph*, whose readers will already have appreciated his criticism and writings on musical matters.

DAVID MOULE-EVANS himself conducted an excellent performance of his Symphony in G, with the B.B.C. Northern Orchestra, in the Home Service on November 6.

KATHLEEN COOPER undertook a tour of Malta from December 10 to 19, during which she broadcast and gave lecture-recitals. She had previously, in September, made a tour in Germany of Service Centres and of Anglo-German Clubs.

EDMUND RUBBRA's sixth Symphony, Op. 80, completed in the summer of 1954, was given its first performance at the Royal Philharmonic Society's concert on November 17, by the B.B.C. Orchestra under SIR MALCOLM SARGENT.

ALBERT SAMMONS, to whom go the good wishes of us all, was present at the Testimonial Concert given for him at the Royal Albert Hall on December 7. H.R.H. THE DUCHESS OF GLOUCESTER graced the occasion by her presence and the programme was contributed by MOISEWITSCH and the L.S.O. conducted by SIR JOHN BARBIROLLI.

MICHAEL TIPPETT's opera "The Midsummer Marriage," begun in 1945 and completed in 1952, received its first performance at Covent Garden on January 27. His fiftieth birthday had previously been marked by a special concert of his works in the Holst room at Morley College on January 2.

NORMAN TUCKER, Director of the Sadler's Wells Opera, received the Original Verdi Society's award of 1954 for the Company's recent delightful production of "Luisa Miller."

GORDON CLINTON is in Canada until June 1 on an adjudicating and concert tour, a highlight of which will be the performance of VAUGHAN WILLIAMS' Sea Symphony in Winnipeg on April 6.

The Editor would be much obliged if Collegians would let him know personally of any exceptional event they would like recorded in this column. Because of the lack of necessary space, and in the interests of fairness to all, normal "routine" performances and appearances cannot very well be noted—that would indeed require a bureau of information ; but details of first performances, first appearances, notable occasions, distinctions, or events outside this country will be always most welcome.

NEW YEAR HONOURS

G.C.B. Sir John Maud.

C.B.E. F. C. S. Carey.

We offer our warmest congratulations both to Sir John Maud, who is a most valued member of the Council of the Royal College, and to Clive Carey, whose genial presence in our midst on occasion is the more welcome now that he has retired from College.

VISITORS FROM ABROAD

Our foreign visitors last term included Professor WILHELM GERHARDT of Munich, Mr. IONIDES from Cyprus, and DAVID OISTRAKH, the greatly famed Russian violinist who, with his son Igor, spent some time in this country, confirming most assuredly the great reputation which had preceded him. Mr. Oistrakh paid us the compliment of joining us at lunch together with his accompanist, I. JAMPOLSK, and an interpreter (Mrs. DEDMAN). The latter, through whom all conversation had of necessity to pass, was responsible for an amusing incident worth recording. We had asked: "Did you go to see the Spartak match?" Came the reply: "Yes, we all went." Alan Loveday, on the spur of the moment: "Was it a penalty?" Answer: "No, it was a great pleasure to go!" So we shall never know what they thought of the Russian referee's decision. . . .

R.C.M. MAGAZINE HONORARY SECRETARIES

In his article in the recent Jubilee number of this magazine the Rev. Aitken Crawshaw mentioned those who had been honorary secretaries since its foundation. We have since found that two names were accidentally omitted and that the position had also been held by Miss Gladys Hislop, for three years, and by Miss Gladys Raymond for two years. Both these ladies' names should have figured between those of Miss Eaton and Mrs. Prior. (See Vol. 50, No. 3, page 82).

OBITUARIES

JESSIE GRIMSON

d. OCTOBER 19, 1954

From the earliest days at College, members of the Grimson family were prominent as pianists and string players over a period of many years. Jessie followed her two elder sisters, both pianists of distinction, and was succeeded by two brothers—Sam (violinist) and Robert (cellist). All were already experienced chamber music players for, together with another brother and sister (not at College) they had joined their father in many performances of the Mendelssohn and Svendsen Octets, the Spohr double Quartets and modern works including piano parts.

It was inevitable that, after playing at many College concerts, Jessie should form a string quartet which, in addition to herself, originally consisted of Frank Bridge (2nd violin), Ernest Tomlinson (viola) and the cellist, Edward Mason, whom she married later. Her solo engagements included concertos at the Crystal Palace and Queen's Hall and the quartet toured in France and Belgium. Meantime she studied with Wilhelmj, who was then living in England.

For many years we played together fairly often, especially at my own series of Chamber concerts in various London suburbs and at Maidstone. She was always at her best on these occasions, being free from the acute nervousness which troubled her at really big concerts, especially in solo work. At one time we intended to share a house together but, before arrangements were completed, other responsibilities fell upon Jessie and our plans fell through.

Throughout most of her life she was far from strong, partly the result of an attack of scarlet fever as a girl. Jessie's charm of manner was equalled by her generosity and unselfishness, both in musical work and as a close, personal friend.

Those who grieve at her loss would wish to send sympathy to her brother Sam in New York. He is the only survivor of the family of seven and has himself been ill for some time.

HESTER STANSFELD PRIOR.

MARY FARLEIGH

d. DECEMBER 31, 1954

The sudden death of Mary Farleigh is tragic news to all her friends. She studied flute under Robert Murchie and Edward Walker from September, 1947 to July, 1951, winning the Grove Exhibition in 1948 and the Eve Kisch Prize in 1951. Unhappily, the full flowering of her considerable talent was not to be.

All those who learnt and worked with her will remember her complete absorption in music. It was her world, and for her I am sure the poet could have written: "All sounds have been as music to my listening." She has left me the memory of many hours happily shared discovering so much music, and to others the memory of her unique beauty and personality. May we all make our continued inspiration her memorial.

FELICITY COZENS.

DEATHS

FARLEIGH.—Miss Mary, suddenly, on December 31, 1954.

HALLETT.—Miss M. L., on October 11, 1954.

LEE.—Miss Mary, on November 15, 1954.

MARRIAGES

FOOKS—BRUCE.*—On December 15, 1954, Sir Raymond Fooks, C.B.E., M.A., to the Hon. Mrs. E. H. Bruce.

SHOUCAIR—KARAM.*—On December 5, 1954, at Kingston (Jamaica) Parish Church, Dr. Elias Shoucair to Nellie Adelle Karam.

SMITH—DUNSTALL.*—On August 30, 1954, at St. John's Church, Princes Street, Edinburgh, Derek Charles Smith to Elizabeth Ann Dunstall.

WATERS—BROOKS.*—On August 14, 1954, at Trinity Methodist Church, Woking, John Waters to Margaret Brooks.

* Denotes Royal Collegian.

BIRTHS

LEAKE.—On August 23, 1954, to Beryl (née Colley), a daughter, Elizabeth Barbara

METCALFE.—On October 21, 1954, to *Sasha (née Robbins), wife of Norman Metcalfe, a son, Nicholas.

R.C.M. UNION

The Christmas Term brings the opening of another College year and the season for reviewing our position. We are most glad to welcome many members of the Teaching Staff as newcomers to our ranks but so far, not many of the students who left College last July have joined us and we hope they will do so before long.

The chief event of course was the Annual General Meeting on November 19th in the Donaldson Room. The problem of expenses has continued to exercise the minds of the Committee and a special meeting was called immediately prior to the General Meeting to discuss various suggestions put forward towards covering the deficit which seems inevitable each year. These ideas cannot here be stated in full, but they include the possibility of making a small charge for the summer "At Home," of raising the Overseas subscription and, if anyone should feel disposed to give a donation to funds, it would be most gratefully received.

After the business of the General Meeting, we welcomed Mr. David Dunhill to speak on his work on the B B C Light Programme. He is the son of Dr. Thomas Dunhill, who was for so many years a Professor at College, and he amusingly referred to his amazement that the son of such a father could become a B B C announcer. In addition, seeing that his mother had lessons in harmony from Dr. Dunhill which resulted in their marriage, he said: "had it not been for the College I might not be here at all!"

In the course of a lively and informative talk Mr. Dunhill had many amusing anecdotes to tell. He spoke of the "nerves" and hazards of his job; the agony of announcing dance items or worse still, a boxing programme that might end suddenly or one might fade out somebody and forget about it. On one occasion when filling in a form at a Gas Company, he had described his occupation as a B B C announcer, whereupon the Gas. Co. man said: "Oh! I see you are in the same line of business as ourselves." Finally, he said how glad he was to have the response of a live audience in place of the eerie feeling of the unseen ones to which he was so accustomed, but that one must adjust one's art to all and sundry conditions. We are much indebted to Mr. Dunhill for making the time to come and we hope that the enthusiasm of his reception proved the measure of our delight.

The sale of Colours this term has been most satisfactory—stocks of ties and badges are replenished and ready for next term.

We hope to reprint the Address List early in 1955, so will anyone about to move or to get married, please let us know as soon as possible.

PHYLLIS CAREY FOSTER, *Hon. Secretary.*

STUDENTS' ASSOCIATION

At the beginning of the September term the Students' Association Committee held a Freshers' Squash to welcome the new students. We were very happy that several of the professors were also able to come.

One evening in November we held a "Hop" in the College Cafeteria, and this was much enjoyed. We hope to be able to have some more of these informal dances in the future. On both this occasion and at the Freshers' Squash we were most grateful to Sir Ernest and the College for providing the refreshments.

The table-tennis table has been reinstalled in its room on the second floor, and is now in constant use. We hope to have a tournament later this term.

In the lunch hour on November 19 the Students' Association Orchestra gave a concert in College. The conductor was John Barker, and John Ludlow was the leader. The following works were performed:—Overture: *Die Freischütz*—Weber; *Capriccio Italien*—Tchaikowsky; *Dances of Galanta*—Kodaly; *Spiritfire Prelude and Fugue*—William Walton.

On November 29 we had a very successful Christmas Ball in the Chenil Galleries, Chelsea, and we are planning a dance for the end of this term.

We are delighted that Sir Ernest has graciously consented to be the Honorary President of the Students' Association.

PATRICIA SHAW, *President*.

MUSIC RECEIVED

EDWIN BENBOW. *Idyll* for Piano. J. B. Cramer. 2s.

NORMAN DEMUTH. *Paris Anniversary*. (Jonson, Keats and Shelley). Suite for chorus (S.A.T.B.) and piano (or orchestra). 21 mins. Joseph Williams. Voc. sc. 4s. 6d.

GEORGE DYSON. *Ye that do your Master's will*. (Wesley). Anthem for S.A.T.B. and organ. O.U.P. 7d.

ARMSTRONG GIBBS. *Five Elizabethan Lyrics* for S.A.T.B. (unacc.). O.U.P. 7d. or 9d. each. *Welcome to the Dance* for T.T.B.B. (unacc.), arr. of a Jutland Dance-Song. O.U.P. 5d. *Six Sketches* for Organ. O.U.P. 2 books, 3s. 6d. each. *Six British traditional tunes*. Op. 132, arr. for small orch., 15 mins. O.U.P. pf. cond. sc., 6s. 6d.

RALPH GREAVES. *I got me flowers*. (George Herbert). Anthem for S.A.T.B. O.U.P. 5d.

GORDON JACOB. *Scherzo* for 2 trumpets in B flat, horn in F, and trombone. (Joseph Williams). Sc. 3s. 6d.

LLOYD WEBBER. *Suite in D* for 2 violins. Augener. 5s.

R. VAUGHAN WILLIAMS. *Along the Field*. (A. E. Housman). Eight songs for voice (compass C-A') and violin. O.U.P. 6s. 6d. *In Windsor Forest*. Cantata adapted from the opera *Sir John in Love* and arranged for women's voices by Guthrie Foote. O.U.P. Voc. sc. 3s. 6d. *Te Deum and Benedictus* for unison or mixed voices with organ, harmonium or piano. O.U.P. 1s. 6d.

LLOYD WEBBER and MADELINE DRING figure amongst six contributors to *Musica Christmas Cards* dedicated to Kathleen Cooper. Hinrichsen. Un-priced.

BOOKS RECEIVED

THE NEW OXFORD HISTORY OF MUSIC. Vol. 2. Early medieval music up to 1300. 434 pp. Geoffrey Cumberlege. O.U.P. 45s.

TEACHING MUSIC. By Cyril Winn (dedicated to Bernard Shore). 93 pp. Geoffrey Cumberlege. O.U.P. 6s. 6d.

SOLUTION OF THE JUBILEE CROSS-WORD

The Editor regrets to say no completely correct solution was received. The stumbling block seems generally to have been 6 down and 18 across which were wrongly assumed to be GEISERS and PRADES.

ACROSS			DOWN		
1. Parry	20. Elders	2. Artful	15. Briar		
6. Grove	22. Cape	3. Regale	16. Aspen		
9. Eelpies	24. Res.	4. Yes	18. Platy		
10. Stags	25. Stearin	5. Spank	19. Treason		
11. Items	26. Hasty	6. Geishas	21. Levity		
12. Anass	27. Giles	7. R.S.T.S.	22. Cancel		
13. Bullock	28. Scrag	8. Vamose	23. Pirate		
15. B.S.A.	29. Rowfree	12. Aches	25. Stiff		
17. Aloe	30. Dyson	13. Barer	26. Hero		
18. Padres	31. Allen	14. Loads	28. Sea		
19. Tells					

G.R.S.M. EXAMINATION

The following students passed the final examination of the G.R.S.M. in July, 1954 :—

E. Bradley	J. Hursey	J. Pomfret	C. Symons
S. Buck	H. Huson	P. Quigley	S. Tobin
H. Brock	N. Karam	P. Raines	L. Voysey
G. Crookenden	R. Maby	J. Rice	A. Witley
D. Clarke	K. Mackintosh	E. Scrivener	L. White
A. Compain	P. Dyez	P. Shaw	J. Wright
S. Handy	J. Peters	B. Scott	B. Perrin

A.R.C.M. EXAMINATIONS

DECEMBER

The following R.C.M. students were successful :—

SECTION I.
PIANOFORTE (Performing)—
Anderson, Rosalie Jean
Cartledge, Gillian Margaret
*Eastham, James
Rice, Jennifer Mary
Simpson, Frances Patricia
Spinney, Gloria
Spurrell, Penelope Frances
Valpy

SECTION II.
PIANOFORTE (Teaching)—
Agnew, William Alick Talbot
*Bell, George Derek Fleetwood
Birnstingl, Roger Nicholas
Bishop, Monica Mary
Cirket, Margaret Ann
Dewar, Hilary
Freeman, Ann
Goodman, Naomi (July 1954)
Owen, Janette Marie

*Rushbrooke, Hazel Mary
Spinney, Gloria
Wiles, Olive Margaret
Williams, Margaret Elizabeth

SECTION IV.
ORGAN (Performing)—
Healey, Derek Edward

SECTION V. STRINGED INSTRUMENTS (Performing)—
Violin—
Fahey, Teresa Josephine
Leon, Susan
Viola—
Martelli, Carlo
Violoncello—
Grogan, Sheila Margaret
Double Bass—
Moore, Peter

SECTION VI. STRINGED INSTRUMENTS (Teaching)—
Violin—
Davies, Eileen Marjorie

SECTION VIII. WIND INSTRUMENTS (Performing)—
Oboe—
†Harvey, Joanna Musgrave
Clarinet—
Cleyndert, Emmerentia

Johanna
Joseph, Christopher James
Bassoon—
Harper, John Stanley

SECTION IX.
SINGING (Performing)—
Stannard, Eric Thomas

SECTION XIII.
SCHOOL MUSIC (Teaching)—
Veal, Margaret Elizabeth

* Pass in Optional Written Work.

† Pass in Optional Alternative Instrument.

DATES OF TERMS FOR 1955

Easter : January 3 to March 26

Summer : April 25 to July 16

Christmas : September 19 to December 10

NEW STUDENTS — JANUARY, 1955

Blake, Rosemary (Ewell)
Chullaratta, Chanida (Thai)
Cromwell, Laurence (Worcester)
Erskine, Mary (Belfast)

Evans, Bronwen (Leeds)
Hume, Gerald (U.S.A.)
Masters, Brian (London)
Scott, Robert (Cranbrook)

Slater, Christopher (Sutton)
Stewart, Henry (Wembley)

RE-ENTRIES

Ball, Martin (London)
Carr, Carlina (Canada)

Hyde-Smith, Christopher
(London)

Machin, Teresa (Cranleigh)
Underwood, John (Luton)

Jennifer L. Belk appeared accidentally as a re-entry in our last issue. She should rightly have figured in the list of new pupils—in fact, a new scholar—entering College, Christmas Term, 1954.

COLLEGE CONCERTS

WEDNESDAY, SEPTEMBER 22 (Recital)

IVAN MELMAN, A.R.C.M. (*South Africa*) (Piano)

ANTHONY HOWARD (*Violin*)

SONATA for Piano in A flat major, Op. 110 Beethoven
SONATA for Violin Solo in C major Bach
SONATA for Piano in B flat minor Chopin
VIOLIN SOLOS : (a) Nigun Bloch
(b) La Campanella Paganini-Kreisler
Accompanist : Sally Anne Mays, A.R.C.M. (Scholar—*Australia*)

WEDNESDAY, SEPTEMBER 29 (Chamber)

ORGAN SOLO : Trio Sonata in C major Bach
David Lang, A.R.C.M. (Exhibitioner)
SONATA for Cello and Piano in G minor Handel
Susanna Featherstone : Frances Simpson, A.R.C.M.
SONGS : (a) Auf dem Kirchhofe Brahms
(b) Ständchen
(c) Immer leiser wird mein Schlummer }
Laura Rees Jones, A.R.C.M. (Associated Board Scholar)
Accompanist : Courtney Kenny
PIANO SOLOS : (a) Transcendental Study : " Paysage " } Liszt
(b) Concert Study : " La Leggerezza " }
Douglas Crawford, A.R.C.M. (Scholar)
FLUTE SOLO : Cantabile and Presto Georges Enesco
Janet Alexandra, A.R.C.M. (Exhibitioner)
Accompanist : Margaret Gibbs
PIANO SOLOS : (a) Impromptu in F minor Fauré
(b) Alborada del Gracioso Ravel
Hilary Needham, A.R.C.M. (Exhibitioner)
SONATA for two Clarinets Poulenc
Gerald Bodmer (Scholar)
John Melvin, A.R.C.M. (Exhibitioner)

WEDNESDAY, OCTOBER 6 (Chamber)

ORGAN SOLO : Fugue and Final Capriccioso Jacob Bijster
Elizabeth Bower, A.R.C.M.
SONATA for Violin and Piano in F major (*The Spring*) Beethoven
Sally Anne Mays, A.R.C.M. (Scholar—*Australia*)
Peter John Carter (Associated Board Scholar—*South Africa*)
PIANO SOLOS : (a) Nocturne in G major } Chopin
(b) Polonaise in A flat major }
Sonya Hanke, A.R.C.M. (*Australia*)
PIANO TRIO in C major Op. 87 Brahms
Piano : Wendy Wilson (Associated Board Scholar)
Violin : John Ludlow (Scholar)
Cello : Jennifer Ward-Clarke (Exhibitioner)

PIANO TRIO in D major, Op. 70, No. 1						Beethoven
	Piano :	Belinda Pemberton	...	...	...
	Violin :	Gillian Radcliffe (Scholar)	...	...	...
	Cello :	Eunice Marino, A.R.C.M.	...	...	...
PIANO SONATA in D major, K.576						Mozart
		Joy Brodie	...	...	...
SONGS :	(a) Nell	...	...	...	...
	(b) Le secret	...	...	...	...	Fauré
	(c) Mandoline	...	...	...	...
	(d) Fleur jetée	...	...	...	...
Gaynor Lewis, A.R.C.M. Accompanist : Courtney Kenny						
BALLADE for Piano in F minor						Chopin
	Wendy Wilson,	A.R.C.M. (Associated Board Scholar)	...	...	...
TRIO for Flute, Viola and Bassoon						Malcolm Arnold
	Flute :	Wendy Berry, A.R.C.M. (Scholar)	...	...	...
	Viola :	Elizabeth Watson, A.R.C.M. (Scholar)	...	...	...
	Bassoon :	Harold Evans	...	...	...

WEDNESDAY, NOVEMBER 24 (Chamber)

FLUTE QUARTET in D major, K.285 Mozart
Flute : Judith Fitton, A.R.C.M. (Exhibitioner)
Violin : Aideen Tolkin, A.R.C.M.
Viola : John Marshall
Cello : Philip Benke

SONATA for Violin and Piano Elgar
 Shirley Houlton, A.R.C.M. ; Frances Simpson, A.R.C.M.

TWO PIECES for Piano John Ireland
 (a) Summer Evening
 (b) Merry Andrew
 Rosemary Sturcke, A.R.C.M.

STRING QUARTET in A major, Op. 18, No. 5 Beethoven
Violins : Susan Leon (Scholar—South Africa)
 Peter Carter (Associated Board Scholar—South Africa)
Viola : Keith Lovell, A.R.C.M. (Scholar)
Cello : Rhuna Martin (Scholar—South Africa)

FRIDAY, NOVEMBER 26 (Choral and Chamber)

MAGNIFICAT (from the *Great Service*) Byrd

BRAZILIAN PSALM Jean Berger

STRING QUARTET in G major, Op. 18, No. 2 Beethoven
Violins : Mabel Kinghorn
 Joy Marlitt, A.R.C.M. (Hon. Scholar)
Viola : John Marshall
Cello : Eunice Marino, A.R.C.M.

SING YE TO THE LORD Bach
 Conductor : Dr. Harold Darke

TUESDAY, NOVEMBER 30 (The Second Orchestra)

GOD SAVE THE QUEEN

A LONDON OVERTURE John Ireland

PIANO CONCERTO No. 3 in C minor Beethoven
 Sally Anne Mays, A.R.C.M. (Scholar—Australia)

SYMPHONY No. 4 in E minor Brahms
 Conductor : Harvey Phillips

Leader of the Orchestra : John Bacon (Scholar)

WEDNESDAY, DECEMBER 1 (Chamber)

BALLADE for Piano in A flat major Chopin
 Jacob Franck

SEPTET in E flat major Beethoven
Violin : Agustin Leon Ara (Exhibitioner—Spain)
Viola : Elizabeth Watson (Scholar)
Cello : Jennifer Ward Clarke, A.R.C.M. (Exhibitioner)
Bass : Diana Fryer, A.R.C.M. (Scholar)
Clarinet : Gerald Bodmer (Scholar)
Bassoon : John Harper (Scholar)
Horn : Paul Dudding (Scholar)

TWO PIECES for Piano John Ireland
 (a) Chelsea Reach
 (b) Bergomask
 Sally Seddon, A.R.C.M. (Scholar)

PRELUDE and Fugue for Organ in E minor (*The Wedge*) Bach
 Colin Crabe, A.R.C.M.

WEDNESDAY, DECEMBER 8 (Chamber)

PIANO SOLO : Prelude and Fugue in A minor Bach-Liszt
 Sally Ann Mays, A.R.C.M. (Scholar—Australia)

STRING QUINTET in C major Boccherini
Violins : Mabel Kinghorn
 Aideen Tolkin, A.R.C.M.
Viola : John Marshall
Cellos : Eunice Marino, A.R.C.M.
 Susanna Featherstone (Exhibitioner)

FOUR ESPERANTO SONGS

- (a) Tagomeza (*Noon*) Frank Merrick
 (b) La hirundoj (*The Swallow*)
 (c) Somera nokto (*Summer night*)
 (d) Oktobro (*October*)

Gloria Spinney, A.R.C.M. (Associated Board Scholar—New Zealand)

Accompanist : Douglas Crawford, A.R.C.M. (Scholar)

VIOLIN SONATA in C minor, Op. 30, No. 2

Beethoven

Agustin Leon Ara (Exhibitioner—Spain)

Wendy Wilson, A.R.C.M. (Associated Board Scholar)

INTRODUCTION and Allegro for Harp, String quartet, Flute and Clarinet

Ravel

Violins : John Ludlow (Scholar)

John Bacon (Scholar)

Viola : Keith Lovell, A.R.C.M. (Scholar)

Cello : Jennifer Ward Clarke, A.R.C.M. (Exhibitioner)

Flute : Patricia Lynden, A.R.C.M. (Scholar)

Clarinet : John Melvin, A.R.C.M. (Exhibitioner)

Harp : Doma Pritchard, A.R.C.M. (Scholar—South Africa)

THURSDAY, DECEMBER 9 (The First Orchestra)

GOD SAVE THE QUEEN

SONATA Pian e Forte for Brass

Giovanni Gabrieli

RHAPSODY on a theme of Paganini for Piano and Orchestra

Rachmaninoff

Bernard Roberts (Scholar)

SYMPHONY No. 4 in G major

Soprano : Sylvia Franklin (Associated Board Scholar)

Mahler

Conductor : Richard Austin

Leader of the Orchestra : Git-Sen Wong (Associated Board Scholar—Canada)

COUNTY COUNCIL JUNIOR EXHIBITIONERS

A concert was given on December 11, 1954, at 11 a.m. Piano solos were played by Pat Humphreys, Sonia Levy, Heather Rodway, Kay Williams, Rosemary Willson, Mary Lambert, Maureen Irvine, Mary Gray, Yvonne Bray, Daphne Butwick, Paul Williams and Dorothy Anderson ; a Violin solo by Philip Lee and a Clarinet solo by Reginald Bassington. The Choir, conducted by Miss Marjorie Humby, gave two items and the Orchestra, Conductor : Stephen Dodgson, played a Suite.

FRED DEVENISH

An Appreciation by Sir Ernest Bullock

The death of Mr. Fred Devenish on February 3 after a serious operation and several weeks' illness, will be mourned by his many friends at the College. Since 1938 he has been resident caretaker and clerk of the works, and carried out the work with so much zeal, efficiency and willingness that innumerable calls for help came from all sides and received ready response. For example, his ingenuity and resourcefulness has helped many an opera production. He was interested in the collection of old instruments, and spent many hours of his spare time repairing and setting them out for display. Indeed one could not fail to be impressed by his knowledge and active interest in everything connected with the College.

Several generations of students, who have passed through College during his time, will remember his friendly manner and kindly help. He knew them all personally and was equally ready to give them the benefit of his "unofficial" advice or to join with them in their parties and dances. The staff knew that they could call on Fred in any emergency, either in College or (with some) in their own homes. There are many stories told of his timely help, especially those which occurred during the bombing of London in the last war.

Fred Devenish will be sadly missed, but he will long be remembered as a loyal and devoted servant and a friend of the College.

All members of the staff and the students will wish to join with me in expressing deep sympathy with Mrs. Devenish, who has shown such great courage during her husband's last illness.

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

President : SIR ERNEST BULLOCK.
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The Society consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, and an Annual General Meeting in the Autumn Term.

The Subscription for present pupils of the College is 8s. 6d. per annum. All past pupils and others pay 10s. 6d. per annum, except Members residing outside the British Isles, who pay 5s. The financial year commences on September 1.

The Union Office (Room 45) is open for business and enquiries on Tuesday and Friday afternoons from 2 p.m. to 4 p.m.

The R.C.M. Magazine (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A Loan Fund is available for the benefit of Union Members only.

THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and official organ of the R.C.M. Union.

"The letter killeth, but the Spirit giveth life."

Editor : Mr. Edwin Benbow.
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PROVISIONAL CONCERT FIXTURES

EASTER TERM, 1955

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any concert *even without notice*.

First Week

WEDNESDAY, JAN. 5, at 5.30
Chamber Concert

Second Week

WEDNESDAY, JAN. 12, at 5.30
Chamber Concert

Third Week

WEDNESDAY, JAN. 19, at 5.30
Chamber Concert

Fourth Week

WEDNESDAY, JAN. 26, at 5.30
Chamber Concert

Fifth Week

TUESDAY, FEB. 1, at 5.30
Second Orchestra
WEDNESDAY, FEB. 2, at 5.30
Chamber Concert

Sixth Week

WEDNESDAY, FEB. 9, at 5.30
Chamber Concert
THURSDAY, FEB. 10, at 5.30
First Orchestra

Seventh Week

WEDNESDAY, FEB. 16, at 5.30
Chamber Concert

Eighth Week

WEDNESDAY, FEB. 23, at 5.30
Chamber Concert

Ninth Week

WEDNESDAY, MARCH 2, at 5.30
Chamber Concert
FRIDAY, MARCH 4, at 5.30
Operetta

Tenth Week

WEDNESDAY, MARCH 9, at 5.30
Chamber Concert
FRIDAY, MARCH 11, at 5.30
Choral Concert

Eleventh Week

TUESDAY, MARCH 15, at 5.30
Second Orchestra
WEDNESDAY, MARCH 16, at 5.30
Chamber Concert
FRIDAY, MARCH 18, at 5.30
Operetta

Twelfth Week

WEDNESDAY, MARCH 23, at 5.30
Chamber Concert
THURSDAY, MARCH 24, at 5.30
First Orchestra

Admission is free to all performances.

H. V. ANSON, Registrar.

